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The English Operatic Company, under the direction of Miss Louisa Pyne and Mr. Harrison, opened the new theatre in Covent Garden, on Monday night, with Mr. Balfe's new opera, *Satanella; or the Power of Love*. The interior has undergone some necessary alterations to adapt it to the convenience of the general public now admitted at play-house prices. The number of rows in the stalls is reduced to four, and the pit and grand tiers, with the exception of a few boxes reserved on each side approximating to the stage, are converted into dress circles. In other respects, the theatre is untouched, and looks still the magnificent home of the Royal Italian Opera.

Everything on Monday night conspired to draw a large audience. A new opera by Mr. Balfe; the opening of the Royal Italian Opera to the play-going multitude, whom high prices had heretofore kept out; the natural curiosity to hear an English lyric work executed by English artists in an Italian house; and an anxious desire to lend a helping hand to a national establishment on its first starting, were all powerful sources of attraction. The theatre, in fact, was crammed from gallery to pit, and included one of the most numerous assemblages that have been witnessed in any London theatre for a long time.

Mr. Balfe is proverbial for his indifference to the merits or demerits of a *libretto*. To poets he is the most obliging and condescending of composers. Having undergone a severe course of Bunn, he might naturally be supposed to have qualified himself for overlooking any amount of librettorial inefficiency.

With all his amount of poetical apathy, nevertheless, it was to be wondered at that he did not shrink from the task of setting *Satanella* when it was presented to him. The new *libretto*, by Messrs. A. Harris and E. Falconer—poets of the *Rose of Castille*—is said to be taken from the once highly popular ballet of *Le Diable Boiteux*—produced many years ago at Her Majesty's Theatre, for Fanny Elssler—written by M. Barot de Gurgy. There is no similarity whatever between the two works, beyond the incidents of the devil attending on the hero, and the latter being implicated with three ladies. In *Le Diable Boiteux* the hero, Cleofas, after encountering the three dominos at the Opera ball, gets into a row, and, in making his escape from his pursuers, clambers into an attic studio belonging to a necromancer. He overhears some strange noise in the room, and fancying it proceeds from the interior of a bottle, breaks it, whereupon out jumps Asmodeus, who has been imprisoned therein for ever so long a time by the arts of the magician. Asmodeus accompanies Cleofas through all his adventures with the three ladies, and finally persuades him to choose the most deserving. Here is a plain tale, and, allowing for the supernatural element, a perfectly consistent one. In *Satanella* there is no "concatenation accordingly." The *primum mobile* is not only supernatural, but every consequence arising from it is unnatural.

When the devil is evoked by Rupert, there is no logic in his being accompanied by a female fiend. Why does he come double? Could he not transact his own business single-handed? It was a shrewd thought of the poets, however, while everything else in the opera betrays the purely comic element, to make the arch-fiend, the prince of darkness, the, the—

"Oh, thou, whatever title suit thee,

Auld Hornie, Satan, Nick, or Clootie"—

the only serious personage in the plot; a real hideous Apollyon, yelling, anathematising enough to fright the soul out of Chris-

tian himself. Why did not the poets of the *Rose of Castille* transfer to their adaptation the fiend Asmodeus, a jolly, harmless, good-natured devil, full of fun and frolic, and with no more mischief or evil in him than becomes a born enemy of man? The crowning extravagance of the piece is the fact that, the arch fiendess who is employed by the arch fiend to ensnare the soul of Rupert, repents at the end, becomes virtuous, and is taken up to heaven. It is due, however, to the poets of the *Rose of Castille*, to acknowledge that, although the dialogue is strangely diffuse, the versification and style in *Satanella* shows an improvement on their first production.

With such materials, what could Mr. Balfe do? Fortunately, he possesses his own abstract notions of the poetical, and does not too closely examine the details. He was, therefore, but little trammelled by incongruities, inconsistencies and impossibilities. He caught the leading idea, or, in lieu thereof, conceived one for himself, and sprinkled his gold-dust over the doubtful matter. The music, indeed, is worthy of the name of Mr. Balfe, although here and there he has found himself unable to grapple with the story or its treatment, and has failed to do his talent complete justice. The exceptions to the general excellence, nevertheless, are few and far between, and, taking it altogether, the opera may be pronounced one of the most successful of the composer.

The opening chorus, "Donor of this lordly fête," with dance, is animated and taking, and was admirably sung throughout. The first ballad, "Our hearts are not our own to give—sung by Miss Rebecca Isaacs in the character of Lelia—is after the old-fashioned pattern—almost stereotyped by Mr. Balfe—in which sentiment, putting on a melodious dress, assumes the form most likely to captivate the public. The gambling scene, in which Rupert is ruined by his betrothed, the Princess Stella—a startling incident, by the way—is bustling, but lacks variety and dramatic colouring. Moreover, it is strongly reminiscent of the famous play-scene in *Robert le Diable*, where Robert loses his whole fortune. The first encore was bestowed on the ballad by Karl (Mr. St. Albyn), "Oh would she but name the day," which is tuneful, and without the slightest pretension.

The duet following between Arimanes (Mr. Weiss) and *Satanella* (Miss Louisa Pyne), may be dismissed with the observation that Mr. Balfe does not seem to shine conspicuously in supernatural music, and, if he did, that the scene is hardly capable of being moulded to tuneful purposes. Mr. Harrison's first song, "The glorious vintage of Champagne," is certain to become popular, being exceedingly bold and catching, and written in the true bacchanalian vein. It was sung with immense spirit and energy, and unanimously encored. The next song—"The power of Love," sung by *Satanella* to Rupert in a dream—is the gem of the opera and cannot fail to obtain an equal celebrity with "When other lips" in the *Bohemian Girl*, "The Convent Cell" in the *Rose of Castille*, or, indeed, with the most popular compositions of Mr. Balfe. It is eminently graceful and melodious, and, being sung to perfection by Miss Louisa Pyne, excited the enthusiasm of the audience to the highest pitch, and was redemanded by the whole house.

The second act opens with what, we may suppose, was intended to be the grand *coup* of the opera, namely, a scene of the requisite form and proportions for Miss Louisa Pyne, containing a recitative, and *andante* and *allegro* movements. As this scene has been withdrawn, being too onerous for Miss Pyne, we may simply state, that it indicated Mr. Balfe's thorough knowledge of the Italian method of writing for the voices, and that the *andante* was given with great expression, and the *allegro* with almost unsurpassed brilliancy. The next ballad for Rupert, "An angel form in dreams beheld," of the ultra-sentimental kind, is characterised by much sweetness and simplicity, and was awarded the fourth encore. This will be another special favourite. The concerted *morceau* in this scene, "Behold she's here," in which *Satanella* discloses to Rupert a means by which he may discover the truth or falsehood of Stella's protestations—namely, by using his "beaver" handwise or headwise—is highly dramatic and effective, and obtained a success similar to the "Ha, ha" scene in the *Rose of Castille*—to which, no doubt, the poets had an eager eye when they concocted it. Its extreme length and repetitions, however, were rather inimical to its thorough appreciation the



first night. The scene has since been considerably abridged, and now goes infinitely smoother and better. The next scene opens with a chorus of pirates, "Rovers, rulers of the sea," which, though pleasing, is somewhat commonplace. The solo with chorus, which immediately follows, sung by Mr. H. Corri, as chief of the pirates "My brave companions," is felicitous both in idea and treatment, and may be reckoned among the choice things in the opera. The ballad with recitative, "Let not the world disdaining" another gem for the *prima donna*, and an undeniable candidate for popular favour, was given by Miss Louisa Pyne, with inimitable taste and the most refined delicacy. A slow cadence at the end, after the manner of that introduced into "The Convent Cell," was deliciously rendered. A chorus of male peasants, introductory to the nuptials of Rupert and Lelia (how that has been brought about the poets do not inform us) "Smile, oh! heaven," constituting a part song, as it were, is melodious and striking, and extremely well written for the voices. The accompaniment, however, is perhaps hardly in keeping with a gentle invocation. This was encored with acclamations. The bridesmaids' chorus and dance "to Hymen's love-crowned altar now," is pastoral in character, and very pretty, and leads to the finale, which is worked out with spirit, if not with power.

Act the third opens with a diablerie scene in the hall or cavern of Arimanes, containing an invisible chorus, "Upward from the nether world," and duet for Arimanes and Satanella, "Tho' the angry bolt has sped." As we have said above, Mr. Balfe has not entire command of his resources, when he is in the world of spirits. Give him only *terra firma*, or a well-built brig at sea, and no composer can go to his work with greater zeal and determination. This infernal music, in fact, should never have been written—never composed—never allowed to be sung. Miss Louisa Pyne and Mr. Weiss did their utmost to render it effective; but the devil himself, and his imp, could do nothing for it. From the lower regions to Tunis is but a short step. The comic scene, in which Hortensius (Mr. George Honey), Rupert's tutor, and Carl (Mr. St. Albyn), the old lover of Lelia, are about to cudgel each other at the instigation of the pirate, dramatically speaking, is better suited for a burlesque than an opera, but, musically considered, is exceedingly clever. A chorus and dance, "Merry Tunis," a merry tune is, and leads to the best concerted *morceau* in the opera. The bustle and stir of the slave market is capably exemplified and skilfully treated. A quintet, "Oh, woe! despair," was so attractive and so admirably sung by Miss Louisa Pyne, Miss Rebecca Isaacs, Mr. Harrison, Mr. St. Albyn, and Mr. Corri, as narrowly to escape an encore. The air which Satanella sings, "Sultana Zulema," in order to fascinate the Vizier, is full of character and simple beauty. Still more attractive is the air, "Wouldst thou win me," with tenor accompaniment, with which Satanella brings the Vizier to her feet. Both were delightfully warbled by Miss Louisa Pyne, who, up to this moment, it will be acknowledged, had executed considerably more than a *prima donna's* average share of the music. Nothing daunted, however, and apparently not in the least fatigued, the fair artist attacked the bravura, with which the act terminates, "Old man, thyself deceiving," and brought down the drop scene amid a hurricane of applause.

The fourth act is the weakest. With the exception of a serenade for chorus, "Haste, lovers, haste," and a ballad for Rupert—another effusion of sentiment for Mr. Harrison, but extremely taking withal—the act is devoted to a long and not particularly interesting trio, which forcibly recalls the last situations in *Robert le Diable* and the *Huguenots*, in which the multiplicity of the incidents is only surpassed by the impossibility of the motives. Suffice it, that Satanella repents of being a doomed sojourner in Hades, and accepts a rosary from Lelia, with which she keeps at bay "auld Clotie" and his minions, who come to take her home, and is straight wafted up to the skies, to the utter discomfiture of the father of all evil.

A few words must serve to chronicle the success of the opera, which was triumphant from first to last. At the end of the first act, Miss Pyne, Mr. Harrison, and Mr. Balfe were recalled. A

similar compliment was paid them at the end of the third act and the fall of the curtain. On the last occasion the enthusiasm of the audience knew no bounds.

The performance went from the beginning to the end without a hitch or falter, thanks to the admirable superintendence of Mr. Alfred Mellon, and the energy and good will of his band. Such a result, indeed, we can hardly call to mind on the first night of a new opera; and both Mr. Lumley and Mr. Gye might take a leaf from the book of Miss Louisa Pyne and Mr. Harrison, in this respect at all events.

*Satanella* has been played every night to crowded houses, and is greatly improved by several judicious curtailments. Its success seems to increase with each representation.

## ROYAL ENGLISH OPERA, COVENT GARDEN.

Under the Sole Management of Miss Louisa Pyne and Mr. W. Harrison.

GREAT SUCCESS OF BALFE'S NEW OPERA, Which will be repeated every Evening, with the NEW PANTOMIME, **ON MONDAY, December 27th, 1858,** and every evening until further notice, the performances will commence with the highly successful new and original romantic Opera, composed expressly for the present management, by M. W. Balfe, entitled, *SATANELLA*; OR, *THE POWER OF LOVE*. Count Rupert, Mr. W. Harrison; Hortensius, Mr. George Honey; Karl, Mr. A. St. Albyn; Braccaccio, Mr. H. Corri; The Vizier, Mr. W. H. Payne; Pirate, Mr. Bartleman; Nobles, Messrs. Terrott and Kirby; Arimanes, Mr. Weiss; Lelia, Miss Rebecca Isaacs; Stella, Miss Susan Pyne; Bethia, Miss Mortimer; Lady, Mrs. Martin; and Satanella, Miss Louisa Pyne. Conductor, Mr. Alfred Mellon. After which will be produced a NEW LITTLE PANTOMIME for little people, called *LITTLE RED RIDING HOOD*; or, *HARLEQUIN AND THE WOLF IN GRANNY'S CLOTHING*, with new scenery by Mr. W. Beverley and Mr. Denison and Sons. Characters in the Prologue: Music, Miss Mortimer; Italian Opera, Miss Cecilia Rance; English Opera, Miss Emily Burns; Pantomime, Miss Crankell.

**CHARACTERS IN THE STORY.** The Verry Wicked Baron (afterwards Wolf), Mr. W. H. Payne; Roberts (his head man), Mr. Frederick Payne; Corin (in love with Little Red Riding Hood, afterwards Harlequin), Mr. Henry Payne; Little Red Riding Hood (afterwards Columbine), Miss Clara Morgan; Old Granny (afterwards Pantaloon), Mr. Barnes; The Wolf, by a Great Brute (afterwards Clown), Mr. Flexmore; Rustics, Guards, Footmen, &c., &c.; Queen Moss-Rose (Protectress of Little Red Riding Hood), Miss Ellsworth; Fairy Rose-Bud, Miss Francks; Cupid, Miss Williams; Westthiana (the Evil Genius aiding the Wicked Baron), Miss Morrell; Fairies, Sylphides, &c., by the Corps de Ballet. Five Sprites by Mr. Jameson and Sons. Doors open at Half-past Six, commences at Seven.

Private boxes, £1 1s. to £3 3s.; stalls, 7s.; dress-circles, 5s.; amphitheatre-stalls, 3s. and 2s.; pit, 2s. 6d.; amphitheatre, 1s. Box-office open daily from Eleven till Five, under the direction of Mr. J. Parsons, where places may be secured Free of any Charge for Booking.

## ROYAL PRINCESS'S THEATRE.

Farewell Season of Mr. CHARLES KEAN as Manager.

**MONDAY, December 27th (Boxing Night) THE JEALOUS WIFE.** After which will be produced a new grand Christmas Pantomime, entitled, *THE KING OF THE CASTLE*; or, *HARLEQUIN PRINCE DIAMOND AND THE PRINCES' BRIGHTYES*. Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams. Tuesday and Friday, *MUCH ADO ABOUT NOTHING*. Thursday, *MACBETH*. Wednesday and Saturday, *THE CORSIKAN BROTHERS*, and the Pantomime every evening.

## GREAT NATIONAL STANDARD THEATRE,

SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS.

Christmas will insist upon coming. The sun of Pantomime to life of this season of short days and long nights is about to rise at the Great National in splendour never yet seen, or imagined. All past doings will pale before it, for "on, still on" is here the order. The opening in its magnificence will be witnessed with wonder; in its sparkling genuine fun, with roars of laughter; the costly dresses unequalled hitherto; and the grand mechanical effects novel in the extreme, two of which will surpass anything that has yet been represented upon the stage, viz., *Brummagem Castle*, when the whole stage is suddenly filled with a mass of living coins, and a change from a bill-posting station to the new bridge at Chelsea, illuminated by night. Then the Clown, be it observed, is Tom Matthews,—the renowned Tom,—the favourite pupil and only successor of the renowned Joe, the new type and counterpart of his illustrious master. The halcyon days of pantomime were the days of Grimaldi: those days will be this season revived at the Great National. Two Grand Morning Performances on Boxing Morning, December 27, and Tuesday Morning, December 28. On Monday and during the week, the performances will commence with the New Comic Christmas Pantomime of *QUEEN ANN'S PARTHING AND THE THREE KINGDOMS OF COPPER, SILVER, AND GOLD*; OR, *HARLEQUIN OLD KING COUNTERFEIT, AND THE GOOD FAIRY OF THE MAGIC MINT*. The Princess Fame (with songs), Miss E. Terry; Truth (the Fairy), Miss A. Downing; Sir Mighty (the Knight), Mr. G. B. Bigwood; Harlequin, Mr. W. Smith (one of the best in London); Columbine, Miss Anne Cushnie; Sprites, by Felix and Juan Carlo; X Y Z (Policeman), Mr. W. Lacey; Pantaloon, Mr. Martin; and Clown, by the renowned Tom Matthews. To conclude with the *SOLDIER'S WIFE*.

**ST. JAMES'S THEATRE.—OPÉRA-COMIQUE.—**

Opening Night, Wednesday, December 29. Auber's opera, *LA PART DU DIABLE*. Carlo Broschi, Madame Pauré; Casilda, Madlle. Celine Mathieu; Marie Therese, Madlle. Helene Moral; Rafael d'Estinaga, Mons. Fougères; Ferdinand VI., Mons. Bryon D'Orgeval; Fray Antonio, Mons. Montclair; Gil Vargas, Mons. Georget, &c., their first appearance in England. Conductor, Mons. Remusat. Private Boxes, £4 4s., £3 3s., and £2 2s., nightly; Stalls, 10s. 6d.; Box seats (reserved), 4s.; Pit, 2s. 6d.; Amphitheatre stalls, 1s. 6d.; Gallery, 1s. Subscriptions and tickets to be procured at Mitchell's Royal Library, 33, Old Bond-street, City Agent, Mr. J. Alvey Turner, 10, Poultry. Box-office open daily, from Eleven till Five, under the superintendence of Mr. C. Nugent. Doors open at half-past Seven, commence at Eight. Acting Manager, Mr. B. Barnett.

**A CASE OF REAL DISTRESS AND DESTITUTION,**

addressed to the MUSICAL PROFESSION AND TRADE, and all other benevolently disposed persons.—The sudden death by rapid consumption of Clement Levett, aged thirty-one years, more than sixteen of which were passed in the Music Trade (in the establishments of Messrs. Boosey and Sons, Hale and Son, Drexler, T. Smith, and R. Mills), has just placed his widow (now near her confinement), and three small children, two of whom are mentally and bodily afflicted, in a state of great destitution. Any further particulars respecting this distressing case may be obtained of Messrs. Boosey and Sons, 28, Holles-street, London, in whose service C. Levett passed twelve years of his life, or of Messrs. Hale and Son, Cheltenham, in whose service he died last October, either of whom will also be happy to receive subscriptions towards the support of the poor widow and her little family.

N.B.—Mrs. Levett is a good needlewoman, and will be thankful for employment in that line.

**THE MUSICAL WORLD.**

LONDON, SATURDAY, DECEMBER 25TH, 1858.

WE cannot hold with those who insist that not only is the system of musical instruction almost unexceptionably wrong in the present day, but that everything is wrong in consequence, and, above all, the taste of the public generally, in whatever relates to art and its professors. We are persuaded, on the contrary, that experience encourages a wholly opposite doctrine. Those who maintain the pessimist view of the question overlook the fact that in this country there is a special musical public, no less than a special public for the fine arts, literature, and the drama. This special public must not be confounded with the public that attends Evans' supper-rooms, flocks to what a morning contemporary has styled the "Cattle-show Concerts" (where artists are exhibited much in the same light as kine and beeves), or applauds Mr. Henry Russell in those rare effusions to which he is indebted for fame and fortune; any more than the public that upholds Shakspeare and the refined drama must be confounded with the public that prefers burlesque and pantomime, or, last, not best, weak translations from the French *Vaudeville*. True in the special sphere to which this journal is dedicated, we have a good deal of burlesque and pantomime, and weak translations from the French *Vaudeville*—or, at least, their equivalents in kind—pretty nearly all the year round; but a real musical public exists, nevertheless,—a public, not by any means favourable to the huckstering which degrades music, nor indeed disposed to admit that such huckstering can have anything to do with art.

Such a public is attracted to the Italian opera-houses by *Fidelio* and the works of Mozart, and knows the vast superiority of Rossini, Meyerbeer, and Auber over the pet composers of the "Omnibus" exquisites. It attends the concerts of the Sacred Harmonic and Philharmonic Societies; flocks to M. Jullien, when that popular *entrepreneur* devotes half of his programme exclusively to one of the great masters; may be seen at the pianoforte *soirées* of Miss Arabella Goddard, Professor Sterndale Bennett, and Mr. Hallé; likes quartets and all forms of chamber-music; is found at St. Martin's-hall when Mr. Hullah gives the Ninth Symphony, or Mr. Henry Leslie some of the music of Bach—

goes here, there, and everywhere, in short, where good music may be heard.

Art, like religion, admits of proselytism. Why, then, should we not try all in our power to convert the scoffer, to form true amateurs as well as true believers? The nucleus exists, and has of late years been increasing as rapidly and as visibly as the head of Donati's comet in the heavens. The nucleus is represented by the many true and uncompromising artists, most of whom are, at the same time (contrary to the seeming belief of the Rev. Mr. Skeffington, author of an engaging little work but recently noticed in our leading columns\*), teachers. The tail, too, is becoming both brighter and more extended—a symbol of the lovers of genuine art, who, while not professors of music, are still among the most enthusiastic advocates of its purity.

On the other hand, there never was, and there probably never will be, a time when the taste for art is universally pure, or when, for one honest and enthusiastic artist, there are not fifty shallow mediocrities and at least half as many downright impostors. To make laws for the regulation of such matters is of course out of the question. We can no more abolish free trade in art than we can abolish free trade in anything else. They who hold art in veneration must be satisfied with doing their utmost, each in his particular sphere—whether as composers, performers, teachers, or simply amateurs. Every one who is sincere, no matter how modest his position, can effect something; and upon those who rank highest devolves the highest responsibility. Meanwhile in opposition to the pessimists—we entertain a strong conviction that, instead of having passed "the zenith of our greatness" (to cite a phrase from the Rev. Mr. Skeffington) as a musical nation, we have yet to attain it; that at no period of our history were there so many earnest labourers in the cause; that never, in short, was a genuine love of music so prevalent in this country. Certainly, of recent years, the music-master has been abroad; and this we owe, in a large measure, to the repeated visits of Felix Mendelssohn Bartholdy, who exercised a greater and a happier personal influence among us than any foreign musician since the immortal composer of *The Messiah* made England his home.

Let not honest musicians, then, despair; but let them rather look around, and view with satisfaction the progress their beloved art is making.

ALBERT SMITH has a fine new house, whither he invites as many of his friends as are pleased to crowd chiefly into his area and gallery or to luxuriate expensively in his stalls. He has rubbed out everything like Helvetic simplicity from his walls, and all that surrounds him is pure Chinese. Pagodas, pavilions, bells, junks, feet-compressing shoes, josses and tea-cups dazzle the eye and impregnate the atmosphere in which he moves. Slanderers whisper that he has turned Buddhist, and worships that singularly large golden joss, which shines on the spectator from the left-hand corner. Slanderers are wrong. Albert Smith does not worship the joss, but the British public worships Albert Smith; and such a mob of devotees as crowded into his hall on Wednesday last, will not often be seen elsewhere.

Great store of trinkets and toys does Mr. Albert Smith bring from the celestial empire, and the pencil of Beverley has largely illustrated his narrative. So we pass over two

\* "Handy Book of the Musical Art."

hours and a half in a strange new region, in which, however, we gladly recognise many old faces, such as Mr. Brown, and the pipe-smoking engineer, and in which our ears are regaled by those epico-lyrical compositions, incorrectly termed "patter-songs," by modern professors of *argot*.

Let us hasten to declare that we highly approve the tone of Mr. Albert Smith's new entertainment. He went into the East to see John Chinaman, and he would not allow the snobbish John Bulls, who reside at Canton, and who know nothing of the country, save its commercial utility, to divert him from his purpose. Everybody bored him to see Shang-hai, because it was the place most distinguished by British improvement, but go thither he would not, for why should he study so many thousand miles from home, what he might as well have studied at Liverpool? The mammon-worshippers of the place could not make out what he was driving at, when they saw him poking about the nooks and corners of the old city, taking more interest in the trumpery that records the presence of a stagnant civilisation, than in the best hotel or the most populous quay. But he went his own way.

We observe that the disgust with which the worldly-minded British settlers of China naturally inspired a man so thoroughly artistic has had a beneficial effect. He quizzed the Sphinx a little as he passed by the pyramids, but it was not with the derisive scan of former years. He has felt that Chinese antiquities are worth studying for their own sake, and a conviction that the relics of ancient Greece, Rome and Egypt are worth a similar expenditure of time and trouble, has doubtless taken possession of his mind.

In Albert Smith, considered as a thinker, there is this great virtue, that his theories are the result of his own observations and inferences, and that he never wants to humbug his auditors. He knows well enough, that out of every hundred persons, there are ninety-nine who, merely to seem fashionable, or learned, or refined, or sentimental, pretend to like things that afford them no pleasure whatever, and he is so determined not to follow in the wake of these self-tormenting pretenders, that he would be an iconoclast rather than an idolater. When he first visited the East, he had an honest contempt for archaeological fanaticism, and no one could bully him into an admiration of the Sphinx; an equally honest veneration for the monuments of the old world is now gradually taking hold of him, and we are so sure that he will not be laughed out of his humour, by the tag-rag and bobtail of the fast school, who swear by his name, but who cannot appreciate him in spirit, that we should not wonder if he ended by becoming an antiquary in the best, largest, highest sense of the word. He would be no mere potterer over old stones, but they would, in his eyes, be so many symbols of life, to which his quick fancy would readily supply an interpretation.

As for those vituperators of Mr. Albert Smith, who depreciate his talents, and hint that he is but a "lucky charlatan," we cannot too strongly express our abhorrence of their petty attempts to tarnish an honestly and hard-earned reputation. If there is in the world one man, who is less a charlatan than his brethren, it is Albert Smith, whose fault hitherto has rather consisted in forcing his genuine convictions upon the public, than in feigning any sentiment or vaunting acquisitions not fairly his own. The things that he describes with his own lips, he has seen with his own eyes; no wish to dazzle tempts him to wander beyond the sphere of his own personal observation, and his promises in the programme are fulfilled to the letter in the entertainment.

His only fault is a success far beyond any that has hitherto been achieved in a similar line; and of that fault, though it has brought him many enemies, we sincerely hope he may never be cured.

#### AMATEUR MUSICAL SOCIETY.

THE second concert of the season was given at the Hanover-square Rooms, on Monday evening, the 13th ultimo, but want of space in our last impression compelled us to defer our account of it. The programme was as subjoined:—

##### PART I.

Symphony in C	...	Beethoven.
Part-songs, "Song to May morning"	...	Henry Leslie.
" " "Ave Maria"	...	H. Smart.
Overture (Don Giovanni)	...	Mozart.
March, "Victoria"	...	Val. Morris.

##### PART II.

Méditation sur une Prelude de <i>Bach</i> , Mr. S.	
W. Waley, Mr. J. D. Pawle, and Mr. John C. Ward	...
Overture (La Gazza Ladra)	...
Part-songs, "Orpheus with his lute"	...
" " "The dawn of day"	...
Overture (Masaniello)	...
Conductor, Mr. Henry Leslie.	

The performance was in all respects a better one than at the first concert, and we may particularly commend the manner in which the "andante" and "minuet" of the symphony were played.

The vocal music was sung with great effect by some thirty ladies and gentlemen, and was received with enthusiasm by a crowded audience.

#### ROYAL ACADEMY OF MUSIC.

The nomination for the two Kings' Scholarships, vacant at this time of the year, took place on Monday the 20th instant.

The Board of Examiners consisted of Mr. Cipriani Potter, chairman, Mr. John Goss, Mr. Charles Lucas, Mr. G. A. Macfarren, Mr. Henry Blagrove, Mr. W. Dorrell, and Mr. W. Lovell Phillips. The number of candidates examined was thirty-six. Thirteen young gentlemen and twenty-three young ladies.

The following were elected scholars—Miss Charlotte Tasker and Master George Hale Thomas.

The following candidates were specially commended—Misses L. A. Lindley, G. Bailey, C. M. Wallace, M. A. Walsh, H. Clint, and C. Fitzpatrick; Messrs. F. J. Amor, P. Waddell, J. T. Hill, L. Lee, H. C. Allison, B. Mullatralt, E. R. T. Terry, and R. T. Jefferies.

The following was commended—Miss H. Coudrow.

#### EPIGRAM.

"Thirdly—I like Haydn Wilson's poetry."  
STRAIGHTFORWARD AND NO UNDERWORK.\*

My bellows full, and large box charg'd,  
With palate openings enlarg'd,  
I've wind enough within my chest  
To fill my pipes that on it rest,  
In hundreds, rang'd both large and small,  
For tones their sizes short and tall.  
My scale the uttermost extent  
Of music notes, when I give vent  
From smallest tone,—harmonic sound  
To roar tremendous pealing round.  
Stops my voice subdue keep under  
Change my sounds from soft to thunder!  
When filling the vast fabric wide  
Frame vibrating on ev'ry side.  
I can all music imitate  
When I my tubes with air inflate.  
As king of instruments I'm known,  
Now tell my name, or pay a crown.

HAYDN WILSON.

\* See *Musical World*—"ante" page 803.



**HER MAJESTY'S THEATRE.**—This theatre remains yet without a tenant. The noble lessee, who has £135,000 at stake, is in Paris, and although several persons have publicly stated Mr. Lumley has settled, we have positive information such is not yet the fact. The ideas of the agent and proprietor for rent far exceed what ought to be a fair rental for the premises—hence the want of competition, when we consider that £9,000 is asked for rental and £8,000 for properties. It would be certain ruin for a man to launch into a concern unless he had *artistes* that would play for nothing, which is not the case with foreigners in this country, and more especially when we know that the expenses of last season amounted for foreign *artistes* to £30,000.

**REUNION DES ARTS.**—The last *Soirée Musicale* of the season took place on Monday. The attractions offered to the subscribers were, a quartet by Mendelssohn (in D), and Beethoven's quartet No. 7 (in F). The artists were M. Wieniawski, Herr Goffrie, and M. Paque. Mr. Silas also played an impromptu of his own composition for the piano. The vocalists were Mdle. Thelen and Herr Mengis. The rooms were well attended. M. Wieniawski created a furore by his splendid performance in the quartets.

**ISLINGTON MUSICAL UNION.**—(From a Correspondent).—The second or Christmas concert of this Society took place on Wednesday, the 22nd inst., at Myddleton Hall, the principal vocalists being Madame Anna Bishop, the Misses Brougham, and Mr. Winn, with Miss Arabella Goddard, Mr. Henry Blagrove, and M. Paque, as instrumentalists. Madame Bishop was announced to sing the "Gratias agimus tibi," of Guglielmi, with flute *obligato* by M. Reicherdt, but in consequence of the absence of that gentleman, substituted "Robert, toi que j'aime," and in the second part gave "Oft in the stilly night," which, being vociferously encored, she re-appeared and sang "Home, sweet home," with touching expression. The years which have elapsed since she left England have greatly increased the volume of her voice, while the coldness and apparent want of feeling which were so great a drawback to her former efforts, have entirely disappeared. Miss Arabella Goddard (who is a great favourite with the Islingtonians) was warmly received and enthusiastically "bissed" in Wallace's *fantasia* on "Robin Adair," upon which she delighted her audience with Thalberg's *Don Pasquale*, and in the "Duo Concertante," from the *Huguenots*, with Mr. H. Blagrove, left nothing to be desired. The conductors were Herr Wilhelm Ganz, and Mr. George Loder. The concert began with a quartet by Mayséder, in which Miss Goddard (at the piano) was associated with Messrs. H. and R. Blagrove (violin and viola), and M. Paque (violinist), who also played a solo with great applause. Another solo on the violin, an admirable piece of execution, was contributed by Mr. Blagrove.

**VIOLINS.**—M. Otto, of Weimar, in a treatise on the construction of the violin, gives rules for the proper preservation of that instrument. It should be put in a wooden case, lined with flannel or cloth, to preserve it from extreme heat or cold, and especially from sudden changes of temperature. Heat either cracks the dry wood or produces a disagreeable tone. Flies should also be guarded against, and dust kept from the instrument; the inside should be cleaned every six months with a little barley warmed, and introduced into the interior, to which the dust will adhere.

**MR. HENRY LESLIE'S JUDITH.**—A performance of Mr. Henry Leslie's *Judith* is to take place at St. Martin's Hall, under the direction of its composer, with Madame Viardot Garcia, Madame Lemmens Sherrington, Mr. Sims Reeves, Mr. Montem Smith, and Signor Belletti as principals. *Judith* will occupy the first part of the concert. The second part will consist of a miscellaneous selection, in which Miss Arabella Goddard will play the *Concert-Strick* of Weber.

**MADRID.**—The Spanish journals are in raptures with Signor Giuglini, who has lately commenced his engagement at the Italian Opera in the capital. They declare his success to be "strepitoso," and pronounce him the most gifted tenor ever heard in Madrid.

**BRADFORD.**—Mrs. Wood has given a concert in St. George's, Hall, assisted by Miss Sara Dobson, Miss Horst, Miss Pillon, and Miss Filton.

**HALIFAX.**—(From a Correspondent).—The Halifax Glee and Madrigal Society gave its third concert in the Odd Fellows' Hall, on Wednesday evening, before a very crowded audience, Mr. Burton, of Leeds, using the baton. The programme included the following pieces:—

Madrigal, "O, who will o'er the downs so free"—Pearsall. Part Song, "Ave Maria"—Smart. Choral Glee, "Are the white hours for ever fled"—Calcott. Part Song, "Good Morrow"—Jackson. Chorus and Solo, "Now Tramp"—Bishop. Choral Glee, "The Fisherman's Good Night"—Bishop. Choral Glee, "By Celia's Arbour"—Horsley. Choral Glee, "In the lonely vale of streams"—Calcott.

After these came a selection from Dr. Bennett's *May Queen*. The soloists were Miss Witham (Huddersfield), Mr. Inkersall (Sheffield), and Mr. Hinchcliffe (Halifax). The singing of the Society was the object of general remark and admiration. Miss Witham gave Mozart's "Non temer," Mr. Burton playing the pianoforte part with great ability. The audience was also much pleased with Beethoven's Sonata, No. 3, for piano and violin: Mr. Burton pianist, and Mr. W. H. Whelake, a tradesman, violinist. The singing, too, of Mr. Inkersall and Mr. Hinchcliffe gave every satisfaction. The concert reflected equal credit upon the committee and the members of the town at large.

**NOTTINGHAM SUBSCRIPTION CONCERTS OF CHAMBER MUSIC.**—(From a Correspondent).—The fifth subscription concert for chamber music took place on Friday, December 17th. The programme was as follows:—

#### PART I.

"Quartet, Op. 18, No. 5, in A," for two violins, tenor, and violoncello, Messrs. H. Farmer, Myers, Praeger, and T. L. Selby—L. van Beethoven. "Trio, Op. 26, in A," for pianoforte, violin, and violoncello, Messrs. Sheldermine, H. Farmer, and T. L. Selby—Sterndale Bennett.

#### PART II.

"Quartet, Op. 45, No. 2, in E minor," for two violins, tenor, and violoncello, Messrs. H. Farmer, Myers, Praeger, and T. L. Selby—Louis v. Spohr. "Quartet, Op. 2, in F minor," for pianoforte, violin, tenor, and violoncello, Messrs. White, H. Farmer, Praeger, and T. L. Selby—F. Mendelssohn-Bartholdy.

Professor Bennett's graceful trio and Mendelssohn's second quartet, interesting as one of the earliest works of the great master, were the two pianoforte pieces selected for the evening. Beethoven's well-known fifth quartet, with variations upon one of the most simple subjects, never fails to delight, but the great achievement was the Spohr quartet, in the most creditable style.

At the conclusion of the first series of our chamber concerts, it is but just to express the high satisfaction felt at the untiring, real and hearty goodwill with which all the gentlemen engaged in the performance of the music have worked together. The first concert of the next series is fixed for January 14, 1859.

**ARMLEY.**—A concert has been given in the Town School-room, in aid of the funds of the Youth's Guardian Society. The pianist was Miss Rhodes, and the vocalists Messrs. Grice, Kirk, Pickersgill, Oates, Master Swithenbank, &c., &c. Messrs. Porrott and Whitham's band played several pieces during the evening.

**BRAMHAM.**—A concert has been given in the Church School-room, with Mrs. Sunderland, Miss Shaw, Messrs. Westmoreland, Dodson, and Radcliff, as vocalists; Mr. J. Holt, as violinist; and Mr. J. Shaw, as pianist. A glee party from the Church Choir, also assisted.

**TORQUAY.**—Mr. Fowler's first Recital of Pianoforte Music took place in the Bath Saloon. Mr. Fowler deserves every encouragement, as he was the first to introduce classical pianoforte works in our town. On the present occasion he played Beethoven's "Moonlight" sonata with a delicacy and finish that were duly appreciated, and a sonata for piano and violin of Mozart (with Mr. Rice). Mr. Fowler's pupil, Miss Isabel Gedge, made a very successful *début* as a pianist, and did credit to her instructor. The vocalist was Miss Deane, formerly, we believe, well known in London.

**WORCESTER.**—Mr. and Mrs. Penny's concert took place at the Music Hall, in the presence of the Earl of Dartmouth, Lord Sandys, &c. The vocalists were—Miss Julia Smith, Signor Almami, Signor Nappi Mr. Mason, and the *beneficiaires*. Mr. Blagrove gave a violin solo on Scotch airs, and the concert afforded great satisfaction.

**STRAND THEATRE.**—A new comediotta, entitled *The Rule of Three*, was produced on Monday evening with success. The story is soon told. An old gentleman married to a young and pretty wife is, as a matter of course, jealous, and adopts the plan whenever a "young fellow" comes dangling after her, to send for a second, so as to prevent any chance of the lady being left *tête-à-tête*, illustrating "the rule of three," as it were. After a time, however, a third "young fellow" makes his appearance, and by representing himself as a married man, and the father of a family, deceives the old gentleman, and thus has the opportunity of apparently flirting with his wife. Some amusing scenes occur among the three bachelors, which excited the risible faculties of the audience to a high degree. The characters were well played by Mr. Turner, as the jealous husband, Miss Ternan as the young wife, Mr. Swanborough, Mr. Parselle and Mr. Mowbray, as the three "young gentlemen." There is a certain Miss Arabella, whose good graces the young gentlemen are desirous of obtaining. Hence the court paid to the old gentleman's wife, who is supposed to have some influence over the young lady. Mr. Mowbray, who has the principal weight of the piece on his shoulders, acquitted himself admirably.

**NEW MUSICAL TOY.**—(Duncan Davison and Co.).—A clever invention, entitled "The Scale for Beginners," has been forwarded to us for inspection. A few words from the preface of the book, which accompanied it, will sufficiently explain its use:—

"The box containing the apparatus is divided into three compartments. In the first, two staves made of wire are fixed in relief upon a cushion. The second contains a hundred moveable notes and other signs used in writing music. In the third is a small model of two octaves from the keyboard of a pianoforte, the keys marked with the names of the note each represents. With the help of this model the manner of writing the notes in every octave, and the fingering of each scale, can be learned with very little trouble. To make use of the moveable notes, the pupil should begin by placing upon the staff the clef, the necessary sharps and flats, and the signs to indicate time. He can then copy an example, the scale of C for instance, selecting the notes one by one from the second compartment, and fixing them into their proper places on the staff in the first. After several repetitions of this process he can easily reproduce the scale from memory, and having thus become intimately acquainted with the several notes and their relative value, he will be prepared to derive from professional instruction in music all the advantages it can confer in the shortest possible time."

**BRISTOL.**—A concert was given in the Lecture Hall, last week, by Mr. George Lister, assisted by Misses Illingworth, Pickles, Newbound; Messrs. Fearnly, Delavante and Porrett. Mr. Hogg presided at the piano.

## A WREATH FOR CHRISTMAS.

By JOHN ELLISON.

Sing we, while twining  
A coronet shining,  
Gay on the old man's white locks to repose,  
Songs fraught with gladness,  
Banishing sadness,  
Round as the wine-cup exultingly goes!

Not from a far land  
Gather the garland,  
But of mistletoe weave it, and holly so green;  
While sparkling so merry,  
Each bright mingling berry,  
Like coral or pearl 'mid the verdure is seen.

Fill him a measure  
Brimming with pleasure;  
On his dear forehead no wrinkle we trace;  
Joy's magic willing,  
Dull care beguiling,  
Cheerily smiling, shall beam in each face.

Sing then, while twining,  
A coronet shining,  
Gay on the old man's white locks to repose,  
Songs fraught with gladness,  
Banishing sadness,  
Round as the wine-cup exultingly goes!

Christmas, 1858.

## ADVERTISEMENTS.

**HOARSENESS, SORE THROAT, LOSS OF VOICE,** IRRITATION of the BRONCHIAL TUBES, cured, and a perfectly Clear Voice produced by the use of Wilkinson's, late Wilkinson, Bridge, and Co.'s BRONCHIO-THORACIC LOZENGES, prepared from a receipt of one of the most eminent Physicians of the day.

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Sir,—I have much pleasure in recommending your Lozenges to those who may be distressed with hoarseness. They have afforded me relief on several occasions when scarcely able to sing from the effects of catarrh. I think they would be very useful to clergymen, barristers, and public orators.

I am, Sir, yours faithfully,  
To Mr. Keating.

THOMAS FRANCIS, Vicar Choral.

**MR. HOWARD, Surgeon-Dentist, 52, Fleet-street,** has introduced an entirely new description of ARTIFICIAL TEETH, fixed without springs, wires, or ligatures. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the closest observer. They will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth stopped and rendered sound and useful in mastication. 52, Fleet-street. At home from 10 till 5.

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A delightful fragrant and transparent preparation for the Hair; and as an invigorator and beautifier beyond all precedent. Price 3s. 6d., 7s., Family Bottles (equal to four small), 10s. 6d., and double that size, 21s. per bottle.

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"The Fugue in B flat, on the letters composing his name—BACH—which represent four musical notes ('H,' in German, standing for our own B natural), although it cannot precisely be traced to Bach, is nevertheless well worth preserving, and is both valuable and interesting as a test of comparison between good and bad counterpoint, when viewed in conjunction with the very inferior fugue on the same theme composed by John Christian Bach, the patriarch's youngest and least-accomplished son. At the same time the former contains examples of common-place 'sequence' that induce us to side with those who refuse to admit that it is genuine Bach.

"Now that Miss Arabella Goddard is making fugues popular by playing them before large audiences, the publishers of 'Bachiana' (who, we presume, are responsible for the invention of that derivative) have not done unwisely in commencing their Serial with specimens already introduced in public by that young lady, whose dauntless faith in classic models is one of the secrets of her success."

—*Literary Gazette.*

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**"SOUVENIR DE GLUCK." (Armide).**—Arranged for the Pianoforte. By CHARLES MCKORKELL. Duncan Davison and Co., 244, Regent-street, where may be obtained "La Joyeuse" (Souvenir des Champs Elysées), by C. McKorkell, price 3s.

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Saturday, December 25, 1858.

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